

Vol 14
APRIL 1945

SIGHT AND SOUND

VOL 14 NO 53

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PERCY SMITH
REALISM & EMOTION
RESEARCH IN VISUAL EDUCATION
THE CRITIC & THE BOX OFFICE

CONTRIBUTORS: Keith Bean
Herman G. Weinberg
Winifred Holmes
Douglas McIntosh
George K. Wilkie

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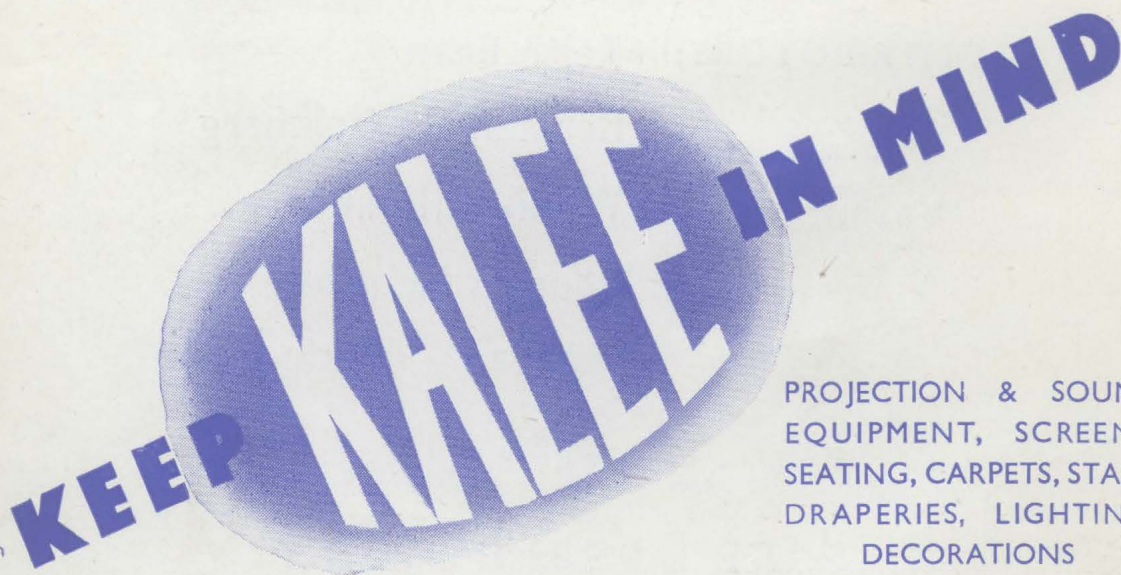
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Ownea and Published by Film Centre Ltd.

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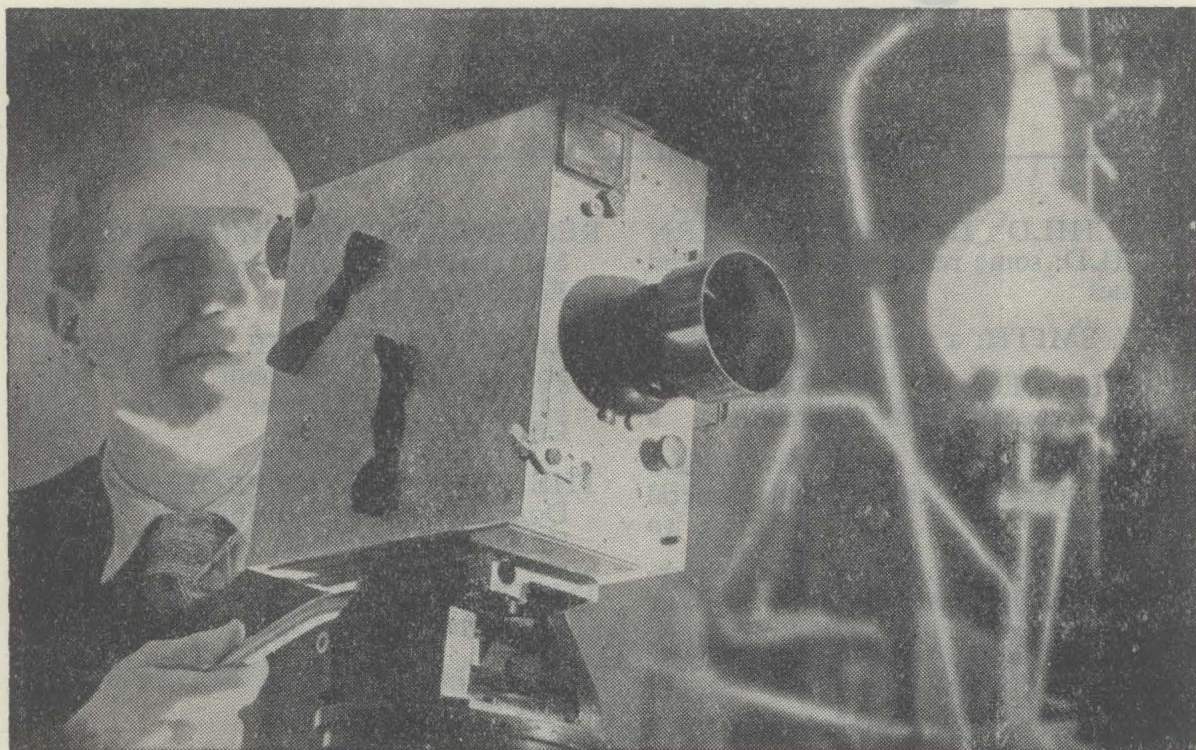
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Sight and Sound

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THE CHILD IN THE MODERN WORLD

by WINIFRED HOLMES

THIS YEAR Mr. Rank starts his experiments in entertainment film production for children. Such an important development in cinema calls for a critical analysis of the position of the child in modern society. What does he need? What will he get?

Full justice must be done to Mr. Rank and Mary Field for going about the project with great seriousness of purpose and for seeking the advice of child experts such as Lady Allen of Hurtwood on juvenile tastes and age-groups. But there is a broader aspect of the problem to be looked at.

The child to-day is faced with an anomaly which affects his entire life. Never has he been so well off physically, with so much care taken over his food and exercise, and so well protected by law from exploitation, cruelty, over-hard work and over-long hours in unhealthy surroundings. Never has education been less of a drudgery nor has he had so many opportunities of expressing himself and finding amusement.

Lack of Values

And yet, while all these exterior conditions are so propitious, never has he suffered from so little emotional and moral security or been given so few ethical and spiritual values on which to base his life and assess the world around him.

With their own beliefs and lives in turmoil it is not surprising that parents tend more and more to shirk the issue of moral instruction, hoping that teachers will fill the gap. The teachers are struggling nobly to do this, but how many of them are not in doubt and perplexity themselves? The Ten Commandments are not easy to teach these days—Thou shalt not Kill. . . . Thou shalt not commit Adultery.

. . . Thou shalt not Covet. . . . The child's father is perhaps killing or being killed; his mother may be getting divorced. Or he himself may be one of the thousands of illegitimates being born these days. What belief can he have in such moral precepts? Or in the security of human relationships and the steadiness of lasting affection and support such as he expected and got nine times out of ten in our grandparents' day? If his parents—or one of them—may desert him at any moment to seek his own amusement or self-indulgence how can the child believe in the duties and responsibilities of marriage, and the sacredness of its vows? And this attitude towards marriage, which is threatening family life, is typical of an age which believes in rights, not duties; in the pursuit of happiness rather than of right living.

The Adult's Problem

Unless we are certain ourselves and live by some set of moral rules, or at least try honourably even if we fail, we will not have the slightest effect on our children however much we may instruct them in the virtues. They have an infallible touchstone to sincerity and know at once if while setting one standard for them we ourselves live by a different one.

"Tolstoy's daughters . . . believe in him fanatically", wrote Chekov after his first visit to Yasnaya Polyana, "and that means that he is really a great moral force, for were he not sincere and beyond reproach, his daughters would be the first to be sceptical about him, daughters being like sparrows—they can't be deceived by chaff".

Rather than give him chaff parents are wiser to leave moral teaching

alone. By what then is the child to set his standards? How is he to escape an increasing self-indulgence which at its best grows less and less satisfying and at its worst is dangerously anti-social?

Russia has solved the problem by presenting the idea of service to the community as the moral mainspring of the nation. The child is brought up to know that he has duties and responsibilities to the State, not as a slave—the debased Fascist variant—but as a free and self-respecting human being. The ideal of service to your fellow men is a high one and implicit in it is self-discipline, self-sacrifice, hard work, honest and upright dealing and a generous appreciation of others—all qualities high in the ethical scale. To commit theft or murder is anti-social and so condemned. Divorce now is frowned on and promiscuity despised as denoting irresponsibility and self-indulgence at the expense of others, especially of the younger generation. Lying and laziness are self-condemned. Parents who do not co-operate with the schools in bringing

up their children in this serious morality are hauled over the coals by school and Party authorities.

So the Soviet child has an inner security and an ethical goal to strive towards. Life, he sees, has a meaning and a pattern into which he must fit.

Now what are the new films for children going to do about this? Mr. Rank has repeatedly said that each story is to contain a moral. But what moral? He can point to certain prohibitions such as don't steal or be lazy or thriftless or selfish or cruel to animals. But what constructive aim other than to live a negatively Christian life can the child be given in a community like ours which has forgotten how to live *for* something; which has no common standards of ethics or unwisely held faith, religious or secular?

And that is precisely our national dilemma—to find a new faith or purpose which will unite us all constructively and make life worth living once again instead of just frittering it away in an aimless search for security or attempt to "have a good time".

Percy Smith*

ON March 24th, 1945, there passed away, at Southgate, F. Percy Smith, one of the pioneers of British film production. He had been ailing for some considerable time, but appeared lately to be recovering; the end, however, came with dramatic suddenness.

It was in 1908, that Smith threw up an appointment with the Board of Education and gave himself up entirely to cinematography. He started working for Charles Urban and

specialised in nature and microscopic work. Even in these early days he had developed his special technique of speeded-up cinematography and had shown in "The World before your Eyes" series, the beauties of the flower unfolding on the screen. Smith worked for Charles Urban for several years, but had no real opportunity of showing what he could do until in 1921 he joined Bruce Woolfe and took his part in the production of the *Secrets of Nature* series which, largely through Smith's contribution, has

* Reprinted from *Nature* by kind permission of the Editor.

gone on ever since and has thus created a record for this or any other country of continuous production over a period of 25 years.

British cinematography has suffered a great loss as Smith's work was known and admired in nearly every country where cinematograph films are shown. Whenever a representative selection of British films has been shown to special audiences something emanating from Smith's studio has always been included. In 1930 at the gala presentation organised by the Federation of British Industries to the delegates to the Imperial Conference his *Plants of the Underworld* was shown, and later, in 1933, at a similar gala presentation to World Press representatives, he contributed *Gathering Moss*.

A Scientific Genius

Although much of Smith's work was shown in the theatres, and many will remember the weird beauty of his *Plants of the Underworld* and the drama of *The Life of a Plant*, yet his main work was rather in the scientific film. Here he was undoubtedly in a class by himself, especially in the field of Biology. In collaboration with Dr. Julian Huxley, he contributed a series of biological subjects that have done more to bring about the use of the cinema film in schools than any other single event.

Although his studies of the Chick and the Frog were of very high quality, there is little doubt that it was his botanical films made in collaboration with Dr. E. J. Salisbury, F.R.S., that opened up fresh possibilities to the cinematograph camera. As Dr. Salisbury writes:

Mr. Percy Smith was a first-rate cinematographer, who combined great technical skill with patience and observational acumen. The film which he took of the growth of roots,

is not only one of his most successful efforts, but exemplifies these qualities in a high degree. The knowledge of what is the life history of a plant or its normal behaviour under particular conditions is not the end, but only the starting point in their pictorial portrayal. It was in the patience necessary to ascertain the precise phase of a phenomenon that best lent itself to pictorial record that Percy Smith exhibited so high a degree of skill almost amounting to genius.

Patience and Research

The study, research and the patience that were necessary to complete such subjects as the life histories of the Fern and the Moss were colossal and nobody except a person whose sole interest lay in his work would have undertaken them. The Fern took three years to complete and the Moss two and a half.

Smith's was a strange personality. He had no thought other than his work, and the only assistant he would tolerate was his wife. He was of a retiring and shy disposition, but with a keen sense of humour and a positive genius for the invention of "gadgets". In his studio he had machines to record the growth of plants, these, of course, had to work night and day. They were controlled by clockwork, made by himself, and it was essential they continued to function continuously, sometimes for several weeks. As even he must sleep sometimes he devised a means whereby if any of the machines stopped for any reason, it rang a bell by his bedside and woke him up.

In Percy Smith, the British film industry loses a lovable personality, and one whose work has done more than a little to uphold the prestige of British films.

SCHOOL DESIGN*

By WM. L. EARLY

AS SO MUCH of England has to be rebuilt due to the time-lag of six years, as well as to enemy action, it is natural that discussions on planning should take place. In the designing of schools, many people have some useful contributions to make to the discussion. The fuel supplier, for instance, wants easy access to the fuel dump with his heavy lorries. The sanitary authorities will have something to say about the disposal of refuse. The Gas, Water and Electricity concerns ought to advise on the lay-out of pipes and meters. The School Medical Officer may require class-rooms with a south aspect, draught-free ventilation and heat control. He may ask for a suitable room for routine examinations, and perhaps for emergency treatment. School Organisers of different subjects have their own hobby-horses. The Council for School Broadcasting has its eye on arrangements for broadcasting and television.

The B.F.I.'s Value

Teachers will therefore welcome the suggestions of the British Film Institute for adequate provision of optical aids in teaching. The Institute is doing progressive work on behalf of the class teacher, and progressive local authorities have already become members.

The teacher also has definite ideas of his requirements in the new school, and it is as a teacher with some experience of visual aids that I venture on this commentary.

The priorities in rebuilding are so extensive, that it is highly improbable that many schools will receive the

plenitude of amenities. The pamphlet demands a high standard, and rightly so, though it may be regarded by some authorities as being too ambitious for immediate fulfilment in initial rebuilding. Perhaps interim plans could be devised so that plans outlined in the pamphlet could be incorporated at a later date. We must also consider existing schools which require adaptation for visual aids, and if these interim plans could be applied equally efficaciously to existing schools and to new schools, standardisation and consequent efficiency should follow.

The Range of Apparatus

The optical aids required in the class-room are a film-strip projector, a silent ciné projector and an episcopes. I agree with the Institute that the film-strip projector is likely to be used most. The films are easy to store, and therefore accessible at a moment's notice. It is curious that so many authorities have not realised that a film slide is the cheapest illustration possible, and strange also that amateur photographers have not realised that home-made slides of local geographical or historical interest, are cheaper than photographs.

The teacher will readily agree with the Institute's recommendation of an oblong class-room. The extra floor-space in front of the class is invaluable for all sorts of practical and spontaneous dramatic work. The greatest number of recently built schools have windows on two walls of each class-room, and I cannot see that it is any deterrent to class-room projection.

I would strongly advocate the curtaining, in black-out material, of all windows. I have experimented with

* These observations are caused by reading the new B.F.I. pamphlet on School Design. 1s.

so-called "Daylight Projection", using a high power projector, a mirror and translucent screen, and have come to the conclusion that it is too difficult of attainment in all conditions of sunlight.

I agree that it is highly desirable to have complete control over the children while projecting, as almost every class contains a child who finds "larking" more interesting than the most interesting lesson a teacher can devise. This desirable control demands that the class can be seen by the teacher. In place of "Daylight Projection" I would substitute what I will term "Bright Projection". The class-room should be provided with directional flood-lighting from the ceiling; after all, the pendant lamp is only a legacy of the oil lamp. Switch one should control floods which will illuminate the rear half of the room in which the children's desks. Switch two are controls floods illuminating the front floor space and front wall. Three-point plugs are required in the centres of the front and rear walls. The switches can be placed in the conventional positions near the door.

A One-minute Job

I have used the above combination for two years, and when I decided to project, switch one was put on, switch two off, black-out drawn, screen unrolled, blackboard moved if necessary, projection table placed in position, and projector placed on table and plugged in. This was done by four boys and myself in exactly one minute. A 5 foot opaque screen could be well illuminated by the B.F.I. type projector, or a 20-inch translucent screen illuminated by the B.F.I. type episcope using a 250-watt lamp, and at the same time the children had sufficient light in which to write.

Rear projection must be operated by a child so that the teacher can retain full control of the class. The rear projection class-room unit described in the pamphlet is very ingenious, but

not essential. Many teachers dislike sliding wallboards. In fact, small teachers cannot write near the top of the board without standing on a chair. Advantages are claimed for the movable swinging board. It is even used as a property in spontaneous dramatics.

Nevertheless, the cupboard room entailed in the design would be welcome. A cupboard at least 15 inches deep is required for the episcope, and I found very useful a cupboard four feet high, with sliding doors, and extending the whole length of the front wall.

The hall design described in the pamphlet is worthy of intensive study, especially in view of the possibilities of television, where the most must be made of weak pictures on a translucent screen. It is to the hall that the use of sound films will be restricted, owing to the hiring costs being dependent on the duration of the hire, entailing the maximum viewers in the shortest time.

Cost the Big Factor

Cost actually is the greatest factor. An immediate solution of this is extensive application and standardisation.

The lighting of the hall should be flood lighting on the same lines as in the class-room. If an opaque screen be placed in every school hall, and a permanent speaker placed in the best acoustic position with concealing wiring, an itinerant specialist could be sent by the Education Authority at the request of the head teacher at an agreed time, with the projector and films. Within a few minutes of his arrival he could be projecting, and he need lose little time at the termination of the exhibition. Every teacher will endorse the Institute's desideratum of sound insulation, and suppression of unwanted echoes. We would like to see it extended to every class-room, so that full use could be made of the dramatic whisper, and of the dramatic silence.

THE B. F. I.

IN addressing the 11th Annual General Meeting of the British Film Institute Sir William Brass, M.P., the Chairman of the Governing Body, said:

I want to make a few remarks about the 11th Annual Report of the British Film Institute. You will notice that there has been a meeting of teachers in elementary schools to discuss the qualities that are required of films for schools. Their recommendations have been published under the title of "The Content of Educational Films". This is an important document for if you are going to bring visual aids more and more into the education of the child, it is of vital importance that we should have the right type of film and the right quality of film, and indeed of the film strip and of all other visual aids.

I should particularly like to mention the magnificent work of our travelling representative. You will see that she has interviewed 28 Local Education Authorities, 27 Schools and 28 Training Colleges. She has given many lectures all over the country, and, judging from the reports her activities have been extremely encouraging, and show that this campaign, if we may call it so, for the use of the eyes and the ears in Education, is going ahead rapidly.

Educational Activities

The Education Panel has been very busy and you will notice that they have made certain suggestions about the design of school buildings. That again is an important thing. For I do not want to make it a stunt for the school to go to the cinema. I want it to be a part of the methods through which knowledge is imparted to the children.

We have three new viewing committees, one dealing with Domestic Science, another with Arts and Crafts and another with background films. These committees have done a really great work. They and the other viewing

committees have held 81 meetings and viewed 116 films. We owe a very deep debt of gratitude to these ladies and gentlemen who voluntarily come and do this work.

You will probably have noticed in a recent White Paper how vital the cinema is in the life of the youth of the country. Film Appreciation is one of the things that we of the British Film Institute are trying to bring about. It is of importance because some of the films that are shown in the country give people distorted views of life and we want to be very careful that the adolescent, as he or she grows up, shall be taught the right sort of things and see the right kind of films. We want to try and encourage young people, and older people as well, to appreciate good films and what to look for in a film. We have indeed been approached by the War Office to select a number of films suited for Film Appreciation purposes under the A.B.C.A. scheme.

The Film Society Movement

New Film Societies have come into being in various parts of the country and it has been suggested informally by the British Film Institute that all the film societies in England and Wales should come together and form an English Federation of Film Societies on the lines of the Scottish Federation.

The Monthly Film Bulletin continues to be very popular, but I am sorry to say that we cannot take on any more subscribers because we cannot get any more paper. *Sight and Sound*, too, I am glad to say, shows an encouraging increase in its demand.

The National Film Library is one of the most important parts of the activity of the British Film Institute. You will notice in the Report that we have had 290 new films added to our collection for preservation. The bulk of

them were given, and I want to say how grateful we are to the producers and distributors for their generosity.

At our special vaults at Aston Clinton we now have a laboratory fitted out for making chemical tests on the films and have found that a very considerable percentage of the older ones have become unstable. We have set up a committee to go into the question which of these films are the most important to be duplicated and kept. One difficulty is that some of these very old films have shrunk. That is an extremely difficult thing to deal with and a special printer has been designed. We have not been able to have it made yet because of war difficulties, but we hope to be able to do so later on.

We are now planning the ideal vault which will be able to preserve nitrate films for posterity, and we hope that after the war we shall have something in advance of anything else in the world.

The Renters and Producers were approached with the idea of getting their consent to making copies of certain films available for the Loan Section of the Library. They proved very sympathetic and the results will be appreciated by Film Societies all over the country.

Extra-Metropolitan Activities

You will notice that the Film Council of the South West has been as active as ever. It is very closely associated with the Visual Aids Centre at the University College of the South West, where the pressure of work has become so great that this lectureship has almost become a full department.

The Merseyside Film Institute Society continues to do very good work. The Scottish Film Council is again very active. The number of reels which the Regional Library has issued has again been from 41,427 to 41,849. It would have been higher if they had not been working with the very great difficulties of supply.

Finally we have been approached by the Ministry of Education with a view to preparing plans for the development of visual aids in education. We have suggested the creation of a body on the lines of the Central Council for School Broadcasting. The plan has now been sent to the Minister of Education and now we are hoping that these proposals will be sympathetically considered by the Minister, who is evidently taking a very lively interest in visual aids.

I have nothing further to say except to offer our deepest gratitude to the Lord President of the Council for giving us the necessary funds which we have required. We always want more and shall continue to want more, but we thank him very much for what he has done.

Then we would like to thank the Film Industry for all that they have done to help us, which is a very great deal, and we want to thank the teaching profession for all the help which they have given us. We also want to thank our staff.

¶ In our last issue we noted that an informal meeting of representatives of Film Societies had been held in order to discuss matters of common interest. Arising out of a suggestion put forward on that occasion an invitation was sent to all known Film Societies in England and Wales to attend a meeting on March 3rd. in order to discuss the possibility of forming an English and Welsh Federation of Film Societies. The meeting had before it a draft constitution which was discussed, amended and finally adopted. Thereafter Mr. C. W. Baty, of Chester, was elected chairman; Mr. E. H. J. Eames, of Tonbridge School, vice-chairman; Mr. A. M. Bernstein, of Colwyn Bay, hon. treasurer; Mr. Oliver Bell, of the British Film Institute, hon. secretary; and as committee members one delegate each from Cambridge University and Bradford Civic Film Societies, London Film Institute Society, Manchester Film Institute Society, Merseyside Film Institute Society, and Swansea Film Society. The first meeting of the Committee was held early in April and fixed the date of the first annual general meeting for September.

Keith Bean writes :

DEAR O.B.,

Among the many mighty lines of my great predecessor, one which really stops the show is

"Desolate. desolate, will I hence and die."

Whatever the assessment of its context, it arrests the eye, arrests the ear and carries the mind with weighty inevitability to the incontrovertible full point, death. In recitative or sung, worthily scored in resonant contralto it could be worth a whole opera, for its music is there already.

But it is also a supreme example of the dramatic pause—which is what brought it to my mind in considering this quarter's films as we have seen them in London. This trick of the pause is one of the most dangerous, as it is one of the most effective, instruments available to the drama (of stage or screen). Dangerous because, alas, it can be overdone to such an extent that only a stern sense of duty will prevent the reviewer from succumbing to its soporific so completely that only "God Save the King" or the snores of his neighbour can revive him.

Leisureliness

In many of the quarter's films there has been a leisureliness which may be defended as deliberate but which is often merely untidy scripting, lazy direction or faulty editing. We do not need to look to the "epics" like *Wilson* and *Since You Went Away*, both of which might have been an hour shorter without losing much of their content. There are others.

There is *A Tree Grows in Brooklyn* where script, direction and acting are in the right mood of romantic tenderness but where editing has failed. So many shots are over-long that the tempo is ruined and the tenderness becomes a burdensome sentimentality.

In *Mr. Skeffington* we have another

piece of imaginative direction, really rich production and camera work as skilful as in *The Magnificent Ambersons*. We have, too, Claude Rains and Bette Davies giving such performances as one expects from them. But the script has at least one long period when it wanders into elaborate detail which destroys the form of an otherwise high-class work. (These story meanderings, incidentally, must have involved prodigious research into the modes and manners of recent decades. They are of interest to the social historian, the designer and those who, like James Laver, study the evolution of costume and fashion—but that does not make them dramatically sound.)

Fie, Mr. Odets!

Strangely, since Clifford Odets wrote it as well as directed it, there are similar errors of judgment in *None but the Lonely Heart*, and they are not all attributable to Odets' searching after poetic effect, or to the subconscious influence on Odets of the novel from which this film takes its title (its title but little else). The car chase, for example, is a sequence which, through inadequate direction and cutting, fails to impress in itself or in the general pattern of the film.

Perhaps the most successful of these examples of deliberation and leisurely treatment is *The Keys of the Kingdom*, and perhaps that is because its theme and mood are less concerned with externals and action than with manners and the spirit. Odets tried to introduce this struggle of the soul into his film but the result was as false as his efforts to reproduce convincing London backgrounds. In this Cronin story the landscape backgrounds of China are equally unconvincing but the sense of time is so sure and accurate that the result as a whole is as reverential as meditation in a still cathedral.

Talking of Odets' London back-grounds—with Big Ben and the Embankment somewhere down toward the Prospect of Whitby—I was moved to ask myself whether Hollywood should ever attempt to portray England. Even making the concession that Odets aimed at making his Cockneys representative instead of local—on a kind of international common denominator of the common people—he failed to make them convincing.

And that applied equally to the Soho of *Tonight and Every Night*—wherein, moreover, there was the psychological misconception that the English indulge the sort of ballyhoo pride and patriotism represented by the song from which this film takes its title. They don't. They leave the higher flights to Churchillian oratory and get on with their grousing and their stirrup-pump drill.

Noel Coward films have managed to portray the English, of many classes, at least with superficial accuracy; so it can be done. But perhaps Hollywood had best leave well alone.

The contrast of the village houses in Coward's *Blithe Spirit* and those in *National Velvet* emphasises the point in the more prosaic matter of exteriors. In Coward's film the very bricks speak

English—and not the clipper version which Mr. Coward himself favours, either. But in *National Velvet* the bricks speak of nothing but the studio production department.

Of course when the period is put back a generation or two, as in *The Suspect* and *Hangover Square*, the representation of London is more easily accepted—unless you are an authority on the period. These two films, the quarter's chief crime offerings, maintained the Hollywood position in their school although neither was up to the grade of *Double Indemnity* or *Laura*.

Hangover Square probably marks the all-time high in the complete adaptation of a novel for the screen, virtually nothing of the book remaining except its title. Patrick Hamilton, the book's author, and John Brahm, the film's director, have swapped arguments trans-Atlantic by cable privately and in the press, and each has right in his point of view. A novel and a film are, of course, different forms—not strictly comparable at all, except subjectively. But when adaptation is taken to these lengths it means thousands are spent on the purchase of a title only; and the title is just as likely as not to be changed anyhow. Perhaps there is a reason—but Mr. Brahm didn't talk about that.

REALISM and EMOTION

MAURICE BERESFORD

PEOPLE GO to the cinema in crowds, and part of the pleasure is in being amused, frightened or moved in company with others. To see the Marx Brothers in an almost empty cinema is a chilling experience. I am concerned here with some difficulties which arise from the communal nature of cinema-going: these difficulties have to be set against the advantages, but they are also difficulties which have to be

appreciated by any director concerned with audience-reactions.

The individual sees a film as one of a crowd, as one of many who have stood in the queue and paid their many shillings. Good comedians know this fact, and work on it. An individual in a crowd is more easily moved into shocked modesty by vulgarity or swearing than he would be if he were with a group of friends at work or in

a pub. I can see no other explanation of the shocked titter which greets the use on the screen of such a word as "bloody", a word mild compared with the common swearing vocabulary heard in any street, barrack or pub.

The Russian directors knew their crowd-psychology: the carefully-calculated stirring of the emotions, which the montage-effects of "Potemkin" or "Mother" arouse, can still win over a modern audience, just as (in another sphere), an audience can be held and gripped by the twenty-five year old "Caligari".

Crowd Reactions

My interest in observing how individuals in a crowd react to a film arose from a number of nervous experiments, mainly with Army audiences. These were not deliberately planned to see what degree of dullness one could safely inflict: but the early stages of showing films illustrating film history or film technique involved a good deal of guessing whether certain films would make their point or not, particularly in cases (like *Papageno* or *The Idea*) where the medium was unfamiliar. Sufficient to say that my natural pessimism has been shamed many more times than it has been justified.

As an individual myself, one of a crowd at a provincial cinema, I have been forced to consider crowd-reactions further. I saw *Of Mice and Men* in a poor district of a Midland Town. The emotional climax of the murder was spoiled by the titters of the audience. *Millions Like Us* had a shy, restrained love-making between the heroine and the young R.A.F. sergeant . . . and the embarrassed affection of the lovers was reflected in the nervous giggles of some of the audience. One member of a class of mine had to leave in the showing of a blood transfusion documentary. When showing *Surgery in Chest Diseases* to a specialist audience, I had to assist one

spectator to leave when he had seen the first incision of the knife across the skin. The emotion aroused in these examples is different; but there is the same principle: what had been seen on the screen had become painful to individuals, and they had reacted either with physical distaste (or nausea) or the hysteria of a prolonged giggle.

Now if picture-going were as simple a matter as novel-reading this would be no worse than (say) crying over Little Nell. But a crowd is disturbed by individuals tittering, guffawing or embarrassed, enjoyment and appreciation are disturbed, and the effect aimed at by the director is lost or tarnished.

Had he realised this, and decided to risk it? Had he played up to West End audiences risking the titter of the suburban hall? Had he taken experimental risk boldly and played for those who liked *Citizen Kane* or had he forgotten the millions who stayed away, the millions for whom *Old Mother Riley is The Film*? Or had he hoped to raise taste or broaden toleration, remembering that corpses in news reels horrified audiences of 1939, and are taken calmly by audiences of 1945?

Embarrassment

I was once a member of the Put-It-All-In, Up-With-Realism-At-All-Costs school of thought, but I am now inclining to deduce that in general it is best not to show scenes so unusual or so intimate that the first emotion aroused is laughter at the unusual or embarrassment at the intimate. This is not to argue for censorship on the grounds of what the Censor considers too intimate or too seditious: it is to argue for something much more difficult and involving a great deal of careful assessment of audiences' behaviour. It is to argue for self-restraint on no other ground than that of care for the artistic effect which might otherwise be spoiled.

There was a good deal to be said for the child who said after seeing some U.S. Air Force Epic, "But when did they go to the lavatory?" although there are some sticky points to be solved when it comes to saying what social taboos shall be respected. Perhaps some will have seen the (coincidental?) shots of lavatories in *The City* and *When We Build Again*, to which there could be no artistic objection: whereas there could be objection to adding one to the amenities of, say, *Air Force*.

Finally, I would like to offer for consideration a recent experience. I was following a soldier in hospital blue,

with one leg and crutches, up a steep hill in slushy weather. He was some twenty yards ahead, so that when he slipped and fell others reached him first, and attempted to assist him to his feet. He pushed them aside angrily, and put his arm over his face to hide the fact that he was weeping with shame and embarrassment. Now that incident would have fitted perfectly into an unmade film on rehabilitation, pointing out to the unwounded how the wounded may feel. But would the advantage of including so obviously realistic a scene be outweighed by the pain and discomfort which an audience would feel.

American Letter

By Herman G. Weinberg

I DON'T know why, with the plethora of all-too-real blood-and-thunder of war about them, people should feel the need of the synthetic variety vouchsafed them in penny-dreadfuls of the kind we have been deluged with this past quarter, but there you are. Gore has run riot in the season's films amid all kinds of settings, from the perfumed lacquer of *Dorian Gray* to the malodorous back rooms of *Murder, My Sweet*. Fritz Lang's two contributions to this odd tendency were the highly popular *Woman in the Window* and the less popular *Ministry of Fear*. The first story is a trick one, with a "surprise" ending which I will forbear to reveal, other than to say it has been done many times before—the second is, of course, Graham Greene's taut spy melodrama with its own little surprise ending that turns out, also, not to be too surprising. The virtue of the latter

(as it was in the novel) is the tense, nervous atmosphere it creates, and at this Lang is always good. The virtue of the former is not in the story it has to tell at all—which is quite ordinary—but *only* in its surprise—and *that* was a let-down. Anyway, Lang used to do this sort of thing much better in *his* own atmosphere—on the Decla-Bioscope, Ufa or Nero lot.

Murder, My Sweet is far more interesting because it gets off the beaten track of film making (there are sequences in it such as we haven't seen since the good old silent days when they really *used* the camera to tell a story). It owes something to *The Maltese Falcon*, one of the best films of this genre Hollywood has made, but it has enough originality to keep your attention during its whole length. Again it is the atmospheric details that are the film's chief virtue,

not its story, which is complicated enough to floor a Nobel prize-winning mathematician and physicist. But rarely has shoddiness and unfathomable terror been photographed so acutely, rarely have the dim, ratty back rooms of our great cities, with their gaunt, nondescript houses (whose windows stare at you with the eyes of a blind man) been so incisively filmed. The nightmarish sequence of Dick Powell coming out of the drug is as psycho-physiologically right as the best of the dream scenes of Pabst. I should like, however, to cast the first vote towards abolishing a trick that has become a cliché, in all mystery films, *i.e.* wherein someone suddenly stares past the camera's range, the camera moves back, and you see that all this time there has been another person in the room, unknown to the hero (or heroine) and the audience.

Dorian Gray

The Picture of Dorian Gray isn't exactly in the category of mystery films, though why Hollywood should have made it at all is the year's best mystery. In the Yellow Nineties it was, no doubt, quite a shocker—but this is certainly a fine time to suddenly discover it. Albert Lewin, who directed it (and previously, *The Moon and Sixpence*) is, no doubt, trying to do worthwhile things, but his taste runs to the slightly precious, and Hollywood, whatever one may say about it, is full-blooded. George Saunders as Lord Wootton tries to telescope the bulk of the Wilde epigrams with such speed in the brief scenes allotted him that one is kept panting after him throughout the film. Personally, I was exhausted at the end. And I think it has become still another cliché to depict vice and corruption as possible only in the slimiest looking slums. A man of Dorian Gray's wealth could have (and, doubtless, would have) found his fill of it in settings like his

own palatial home. The rich certainly don't have to go to the poor for their vice. Be that as it may, the film follows the book surprisingly closely though it adds a few characters unnecessarily (one to provide love interest for Dorian).

Disney Again

The new Disney, *The Three Caballeros*, picks up from where *Saludos Amigos* left off as a film made to bind Latin and South America to the United States with affection. And affectionate it is, but formless it also is; yet, I suppose, the device by which Disney allows himself to throw his entire bag of tricks helter-skelter (Donald Duck receives sundry gifts from his Latin and South American friends, which, when opened, provide the episodes of the film) disarms any criticism on that score. If I have not yet said that it has moments as enchanting as anything he has ever done, let it be said. The brief but exquisite *zandunga* out of Tehuantepec, and Donald foot-loose among the stars have the febrile glow of inspiration. But on the whole, a true prodigality of energy has been dissipated to provide a Roman holiday for Disney fans, and as I number myself, like Abou ben Adam, at the head of them, I suppose I shouldn't complain. Nor do I, really. But I do not think anything will come of Disney's clever manipulation of live and animated players, which appears to have been the *raison d'être* of this film. But Disney's cutting in of animated commentary between shots of the live players is not only good—it blazes a new path for montage. And if the scene wherein a handsome girl in gala Mexican regalia of the *maguery* country who dances rhythmically among the cacti, which dance back at her, is not Freudian in the most obvious sense, then I am, as the old saying goes, very much mistaken. Eisenstein would love the film, I think, and so will you.

Research in Visual Education

By DOUGLAS M. MCINTOSH *Director of Education for Fife*

FOR several years before the war there were great advances in the use of films for educational purposes. These advances were due in the main to (i) enthusiasm of teachers, and (ii) advances in the technical sphere.

The film, however, has not yet gained its rightful place as a visual aid in education mainly because its worth has not been established by means of experiment and scientific tests. In other words, there has been very little experimental research in the field of visual education.

In 1932, Dr. Rusk in his book on "Research in Education", made this point clear and in 1943 Professor Knowlton, of New York University, was still able to say that surprisingly little had been done in this field.

Worthless Opinions

The main form of the investigations has been to send questionnaires to people who often enough have been inexperienced in the use of the film and out of collective ignorance a solution has been evolved. It should always be borne in mind that investigations of this nature are nothing more than a consensus of worthless opinions which can only lead to a worthless consensus of opinion.

With preparations being made for post-war film production it seems as if some guidance will be given to production. This can be done in three ways:—

- (1) By the opinions of interested parties.
- (2) By certain parties with deep set prejudices. (An example of this is the recent report by the Ciné Technicians who without evidence claim that the sound film is essential for school purposes.)
- (3) By scientific research.

It should be obvious to all interested that it is only the last method which has any worth. This research, it must be borne in mind, must be carried out by persons who have knowledge and skill in the use of the latest scientific techniques of modern education and research. Those carrying out investigations must be prepared for surprising results. Two cases will be sufficient to illustrate this statement.

Cinema Attendances

In a recent investigation which will be published shortly into the attendance of school children at the cinema the following frequencies have been found for Scotland:—

No. of visits per week	0	1	2	3	4
% No. of Children	21	43	24	9	3

These figures collected from representative areas in Scotland are startling and show how big a part the commercial cinema is playing in our modern life. The effect of the high frequency of attendance of children at cinema has yet to be determined and can only be determined by carefully, controlled experiment.

The second investigation which might be mentioned is one into the relative values of the silent and sound film. The results of this experiment will also be published shortly as part of a larger report by the Advisory Committee of the Scottish Film Council and the Scottish Education Film Association. The figures in this report clearly indicate that, within the field of the experiment, the silent film with teacher's commentary was more effective than the sound film, a result, moreover, which is confirmed by

the findings of a recent American publication.

Other problems are urgently awaiting solution, for example, the place of colour in educational films; the determination of the age range of films which at the moment seems to be determined by adults sitting viewing the film when the obvious method is for the film to be tried out with groups of children of varying ages; and the value of the film as a visual aid with backward children.

The scheme suggested by the Scottish Educational Film Association plans to set up a Library of all the available publications on visual aids, and along with this a complete set of references of the various aspects of visual education. Too often, for example, research is carried out without the experimenter previously finding out what others have done before him in the same field. It is hoped that by this reference system any one who is intending to carry out an investigation will be able to have placed at his disposal the results of investigations which have been made previously on his particular subject.

By means of panels and the help of

individuals also it is hoped that research into various aspects of visual education will be carried out. Once this has been done it will be made available by reports to teachers and all others interested. These reports will, it is hoped, be couched in language which the ordinary teachers will understand for, too often, research is presented in a form which only the experts can fully understand and these findings never reach down to those working in the field.

In Scotland when one thinks of dietetics the mind naturally turns to the Rowett Institute where Sir John Boyd Orr has carried out his world-famous researches; and for intelligence testing in its various aspects one would naturally turn to the Research Department of the University of Edinburgh guided by Professor Godfrey Thomson. There is nowhere in Scotland to turn for advice or knowledge regarding visual education, and it is hoped by this scheme that there will be set up at the Headquarters of the Scottish Film Council, a Visual Education Centre which will provide complete information regarding this important aid.

The Film and the Library

By GEO. K. WILKIE, *Chief Librarian, Leicester City Libraries*

VARIOUS Public Libraries have from time to time pioneered new activities by way of extension work and in each case there has been limited and half-hearted following when the precedent has been set. Listening and discussion groups, gramophone record lending, the music room with piano for trying over scores and, in fact, the organisation of lectures all come in this category and all fail to meet with universal

acceptance as legitimate library business. But every one has its supporters among the public and in each case a class of people is attracted to the library. Leicester's experiment in film displays may meet with the same lack of enthusiasm in professional circles, but a number of enquiries indicate a certain amount of interest which seems to warrant a word on the subject.

The Southfields branch library was

built to serve a new housing estate about three miles from the centre of the City, and the Libraries Committee aimed at making it the cultural centre of the community. There was no cinema, no public hall, not even a public-house for the anticipated 25,000 population of the district. The library plans included a lecture hall to seat 250 people, with platform and projection room for cinema displays. Happily the decision to install a 35 mm. projector was made in time to have the hall properly equipped to meet police and fire department regulations. A collapsible screen to fold up into its special container and a portable sound amplifier were chosen with care and consideration for the other uses to which the hall would be put and special auxiliary lighting was also installed. Thus, whatever our future policy was to be, we started out with first-class material.

A £5 Show

The branch librarian was made the expert and he was given authority to travel about and pick up information and advice from the various film renting agencies, and later he drew up an experimental programme to cover the three months from October to December, 1939. At this period we had to feel our way because there was no guiding book or article on the subject. Programmes were made up from educational, travel, commercial, news gazettes and cartoon films. There was no intention of providing purely entertainment and serious pictures predominated. By mixing free and rented films the average cost per show was kept down to under £5.

The end of this try-out coincided with the beginning of air-raids which brought about a decision to discontinue the shows for safety reasons. Thus a breathing space allowed time to consider and evaluate our achievement. Definitely disappointing in the beginning and only partially successful

at the end it was decided weaknesses lay in the mixed nature of the programmes. The lighter items which were meant only as a relief to the educational ones encouraged the youthful element to try to provide fun by caustic remarks where fun was not intended. And then the intervals when reels were being changed provided periods for chatter and hailing across the room.

No. 1 Documentaries

The winter of 1943 brought a resumption of the shows. But in the interim it had been decided to explore the possibilities of M.O.I. documentaries. The numbers and variety of subjects of these had been greatly increased by the Ministry of Information since our first shows, and it was felt that we had justification for carrying to the people the information the Government were providing.

A programme was drawn up to cover the six winter months. The films were selected and grouped together under subjects such as *Fighting Forces*, showing films on various units of the services; *Our Allies*, showing Russian, American and Polish films; *Home Front*, showing gardening and allotment films, etc.

Then to save the interval from deteriorating into a rabble a speaker was introduced, a prominent person who was competent to speak on the subject of the evening and he was allowed twenty minutes. This series had an official opening during which the policy of the Committee was explained and warning given that if the audience wanted entertainment they should go to the commercial cinemas.

One could go into great details but I think it is sufficient to say that the shows hit the very highest levels at once. Each show given twice (on succeeding evenings) at fortnightly intervals, got full houses throughout the winter. The present series, even more ambitious, with films like *The City*,

World of Plenty and *Desert Victory*, has maintained popularity, in spite of the fact that talks have been increased to half-an-hour.

Relations of Films to Libraries

It may be asked (and we have been asked) how we can reconcile cinema shows with library work. The answer is educationally. Each series has a printed programme issued at its beginning and the programme which is in two pages has half its space devoted to dates and titles and the other half to a list of books under subject headings. It has been noted that many not very popular books have immediately sprung to life again after being exhibited at the films and listed on the programme. Another point in favour is the publicity the library service has obtained. What was once considered the Cinderella committee of the Corporation now stands high in the estimation of the Council, the reason being that the eight or ten councillors who addressed full houses at the Southfields film shows have been so impressed that they have talked about it in the Council Chamber. Most of these had seen our latest library for the first time and were agreeably impressed.

The local press has been most helpful. In one paper there appeared: "The influence of the public library as a cultural centre is not entirely founded on the availability of books. Lately there has been an increasing tendency to lead people in the direction of understanding what to read and encouraging them to experiment in different types of study. . . . The idea is to widen the interests of people in the neighbourhood and coincide visual experience on the screen with available printed matter", and later the same paper referred to the shows as "a cultural feature of the city", and said "This

sort of thing may well develop into something of great importance in the civic scheme."

The people of the district have their programmes and keep their evenings free. In one family it is known that the husband comes one night and the wife the next, each thus sharing the care of the children and the benefits of the films. Letters of appreciation from citizens are frequent, but one only need be mentioned. A lady wrote: "I always bring my boy to the show, knowing that he will see nothing vulgar and that what he does see will be of benefit to him in after life". The only complaints are from readers in other districts who would like to have shows arranged in the libraries of their districts.

The Ministry of Information have shown great interest in the scheme and though they have no responsibility for the shows they have maintained a helpful contact with us throughout.

A Right Policy

The Libraries Committee are satisfied that their policy is right and they have already made provision in their reconstruction scheme for a lecture-cum-cinema hall at the Central Library and other branch libraries.

For those who are persuaded to embark on film shows I would issue a word of warning. Unless you can put up a first-class show it is better left alone. Unless you strike perfection your shows will always be compared with detriment to yourself with the professional cinemas. There are many points, such as a good projector, a perfect screen with Italian cloth surroundings, fading lights, working of coloured footlights and proper joining of films, which give the shows the professional touch, and this can be achieved only by adopting methods of showmanship.

The Peripatetic Projector

By V. RICHARDSON and D. E. FLETCHER of *Doncaster*

THE Government White Paper, "Youth Service after the War", states "The cinema's potentialities for good are boundless, and we urge that much more attention be given both in school hours and in clubs, by discussion, informed criticism and planned cinema-going, to the use which can be made of it. Here is an opportunity to enrich the recreational value of what is now a normal part of the week of most young people."

A Comparison

A child at school spends more time attending the picture houses than the average curriculum devotes to arithmetic, geography, history, scripture, or to any single subject, with perhaps the single exception of English. With the adolescent the position is obviously much more in favour of the film. Anyone who spends any time at all in contact with young people realises at once the tremendous influence the film has in shaping their attitudes and behaviour; the film is mainly responsible for their impressions of the world and how people in it live. The accumulative effect of this is understood when we are informed that in this country alone there are just under 5,000 cinemas where thirty million seats are occupied weekly; in 1934 it was estimated that there was one cinema seat to every fourteen of the population. The average cinema-goer, attending twice a week will see between one and two hundred feature films a year, and it is a simple matter to calculate the time and money spent.

If the work of those concerned with the education of the adolescent is to be effective in as broad a sense as possible, then it becomes essential that an active interest must be shown, not

merely in the exhibition side of the film, but, more important, in the type and content of films produced.

Two Post-War Aims

It is readily acknowledged that two of the most vital aims of post-war education will be to train the young to take their share in shaping and maintaining an effective democracy, and secondly to help young people to use the increasing amount of leisure time at their disposal, in such a way as will react favourably on the community in which they live. With regard to the first aim, Paul Rotha, in his book, "Documentary Film", writes: "There is no question, however, if the future development of civilisation is to proceed with any prospect of security or social progress, a great deal must be done to spread knowledge about the simple workings of government and the essential facts of our economic ways and means". At one time it would have been quite impossible to use the film to "spread knowledge about the simple workings of government", the films were not available. However, the war years have seen the production of films eminently suited for this purpose. A wide showing of the films available, together with requests for the production of more films designed to cover the field of civics in more detail, should be the aim of those interested in the true education of the youth of the country. Unfortunately, the shortage of films dealing with local and national government is more than made up by the prolific output of films for popular entertainment. Ernest Lindgren in his pamphlet on "Film" writes that it is only in the field of popular entertainment that the film is known to the general public, and the

opportunities for developing it in other spheres are neglected. That there is widespread dissatisfaction with the standard of the average entertainment film is seldom denied.

Given favourable conditions the youth organisations should find in the film an effective means of helping their members to become better informed citizens, who, through the film, would see more clearly their place in the world of the future and how they could play their part in ensuring both security and social progress. The right film can stir them from the mental apathy into which so many have allowed themselves to fall, and in many it may stir their social consciousness to such an extent as to create in them an attitude towards human affairs which will prompt them to discover ways of serving the community in which they live, rather than merely sitting back enjoying the privileges of an organised society made possible only by the enthusiasm of the few.

A Doncaster Initiative

The authorities and the people responsible for the various youth organisations in Doncaster, have for some time appreciated the value of the film as a supplement to their activities, and as far back as 1934 films were being used regularly. However with the rapid extension of youth work, together with the admission that in the past insufficient emphasis had been placed on those activities designed to make the youngster a more useful member of the community, it was felt that the time was ripe for the introduction of planned programmes of sound films. Film lists were obtained, programmes were made up and submitted to the Chief Education Officer who was responsible for the Local Education Authority endorsing the scheme.

In addition to obtaining a sound projector we were very fortunate to enlist the interest of a capable mechanic

engineer possessing a well-equipped workshop who became responsible for the maintenance of the machine. In view of the amount of transport the scheme entailed, this precaution proved invaluable, and I would suggest that anyone contemplating organising a similar scheme should not wait for a fault to occur before contacting an engineer, but should try to find someone interested in the work, who would be prepared to effect adjustment whenever necessary.

It is essential that the sound and vision of the projector should be maintained at a level to satisfy the most critical, and it is agreeably surprising to find how critical a youth audience can become once the thick plush carpets, the comfortable seats and the luxurious fittings of the commercial cinema have been exchanged for the bare floors, hard chairs and customary surroundings of the youth club premises.

The Scheme

Briefly the scheme consisted of visiting the club premises of six youth organisations each month, and giving a varied programme lasting from an hour to an hour and half.

The programme had to make a fairly wide appeal in order to meet the demands of an audience ranging from the youngster who has just left school to the intelligent boy or girl of eighteen.

The films were largely selected from Ministry of Information lists, instructional shorts and occasional entertainment films were also shown. A typical programme was as follows:—

1. *From the Four Corners.*
2. *Transfer of Power.*
3. *Association Football (or Tennis, Swimming, etc.)*
4. *Cartoon (Mickey Mouse, Pop-Eye).*
5. *When We Build Again.*

In the early stages the films were shown without any formal comment. It was rightly felt that until a number of

good documentaries had been shown it would be unwise to attempt anything which might be taken as an effort to "educate". It should be remembered that the audience was composed mainly of young people who had left school at an age before which any real sense of values had been established, and whose only contact with the sound film was through the commercial cinema, where the tendency to eliminate differences of taste in order to ensure for the mass-produced uniform programme, satisfactory box office returns, had made them come to regard the film solely as a means of escape from reality.

Although no formal criticism was made, during the break for refreshments members began to discuss the films in their groups, and some organisations arranged for discussions to be held in subsequent English periods. After a time it was felt that the youth members were both ready and eager to have a voice in the selection of their films, and consequently a Youth Films Advisory Committee was formed from representatives of the organisations we visited together with the youth leaders concerned. This Committee is now responsible for the final choice of films, and there is little

doubt that their selection is meeting with some success.

What has the experiment achieved? A large proportion of the young people of the town have seen a number of films of a realistic nature which otherwise they would not, had it been left to the commercial cinema. These young people have themselves discovered that the film has many functions—it can make instruction easier to follow and learning more enjoyable—after showing the film on Hydraulics several youngsters told us that they had been able to learn more in ten minutes than could have been understood in the usual method in as many weeks. Films like *When We Build Again*, *World of Plenty*, and *Words and Actions*, most certainly made it clear that the successful government of democracy is in direct ratio to the amount of interest shown by its citizens. *49th Parallel* certainly convinced many that few entertainment films being produced to-day would stand two or more visits, and therefore some films are better than others, thus accepting the fact that there is a scale of values and the higher one can reach on the scale, the wider is the range of appreciation.

NOTE: *A more detailed memorandum of the Project is available*—EDITOR.

THE CRITIC AND

THE BOX-OFFICE

I LISTENED some little time ago to a triangular discussion "on the wireless" on the question, "What's Wrong with the Movies?" The protagonists were an exhibitor, a critic (lady) and a film director. In the course of the discussion the exhibitor, as might have been expected, expressed the opinion that the only good films were those

that were box-office successes. The critic opposed this attitude. She was, of course, right. This opens up the whole question of film criticism and box-office. In reviewing a film, should a critic be influenced by its possible box-office reactions? Emphatically not. The business of a critic is to say whether a film is good or bad from his

standpoint. The exhibitor is simply a business man and to him box-office success is (quite naturally from his point of view) the only thing that matters. But the function of the critic is to point out defects, expose artistic shortcomings, suggest how this might have been better expressed and how that situation may have been handled to better effect, and so on—all with the single idea of, however hopelessly, raising the standard of films generally.

I remember some years ago reading a review of a new play by an eminent dramatic critic, who had not a single kind word to say in its favour. But his final pronouncement was "It will be a box-office success." And it *was*! But it was still a bad play. In short, this writer understood public taste, but performed his duty as a critic by condemning it from his own standpoint. To suggest that only good films are box-office successes and vice versa is nonsense. This attitude implies that public taste is discriminating, but there are, unfortunately, too many instances of films considered good by intelligent judges and failing at the

box-office, and of other considered poor that have been commercial successes, to contradict this view. It is, for instance, a notorious fact in the cinema industry that films with any degree of subtlety are foredoomed to failure. I have often heard those whose business it is to view films on behalf of cinema concerns to express their personal appreciation of a production and immediately add that they would not book it at a gift; and, conversely, they have been known to scoff at another, but emphatically declare that it would be "a winner". This should dispose of the idea that a box-office success must necessarily be a good film, and vice versa. What I am trying to convey is that films which demand any particular degree of discrimination for their appreciation have poor chance of commercial success. The exhibitor is no doubt right in booking only those films which offer a chance of profit, whilst the critic is equally right in condemning where he thinks it justified, regardless of the box-office. That is his sole and proper function. H. H.

Films in an Epileptic School

By HORACE A. WATSON

THE school on the Epileptic Colony, at Lingfield, in Surrey, consists of some 250 children with ages ranging from 6-16 all of whom have been excluded from ordinary schools on account of severe or frequent fits, and it is found, in consequence, that they differ greatly in academic attainment while intelligence varies from normal down to the highest grade feeble-minded. They suffer, too, from poor memories, have little sense of responsibility and often resent any form of correction or criticism.

They are, however, no strangers to

cinema, for, from a period long before the end of the silent era, regular shows have been given in the Colony hall, but no attempts had been made to use film in school until recently when it was decided to experiment in this medium. A handicraft room was converted into a cinema for the purpose, and in order to have more floor space available back projection was used. This method also minimised the risk of damage to the apparatus due to the irresponsibility of the children and the fact that some are apt to be violent or wander about when in a fit.

The scheme in school was started under all too familiar circumstances, lack of really suitable apparatus and very little money: the only projector available was my own and thus we were limited to showing silent films, usually those which could be obtained free. Members of the staff selected films bearing upon their particular subjects and a programme for a term was drawn up in advance. The difficulty of obtaining films just when required is of course quite common, and in our case was met only partially by booking well ahead. However, the Central Film Library and various commercial concerns proved very helpful, and Geography, History, English, Nature Study and Handicrafts, for example, were illustrated by such films as *Fairy Tales of Winter* (Switzerland), *Story of the Wheel*, *Robinson Crusoe*, *Growth in the Wild*, and *Manufacture of Tools*.

Unfortunately, our experiment was interrupted by the advent of "Doodle-bugs", and we were evacuated to the Midlands, where it was found impossible to carry on our scheme as at Lingfield. Rather than give up altogether, however, it was decided to set aside a period each week for the showing of interest films having some connection with school work. This may be far from film's correct function as an educational asset, yet it helped to replace one of our ordinary activities, several of which had to be curtailed or discontinued.

Entertainment Value

But it was outside school hours that the projector was of greatest service. With the aim of occupying some of the children during the awkward period between the last meal and bedtime a programme of purely entertainment films was shown. The venture proved so popular that "pictures" became a regular feature and each Friday evening saw an audience of some 120 children anxiously waiting to view the fare provided for them. This audience

was composed chiefly of the younger element as the older children usually showed a marked preference for dancing.

The projector being a dual gauge one both 9.5 and 16 mm. films were used, typical programmes being, *Full Steam Ahead* ("Our Gang"), *Sally's Day Out* (Cherry Kearton film), *Mickey in Lilliput* and *Rolling Around* (Chaplin) in 9.5 mm. and *Underground to Piccadilly*, *Felix Crosses the Crooks*, *Canoe Trails through Mooseland* and *The Pawnshop* (Chaplin) in 16 mm.

Our cinema was in existence for several months, and while it would be unwise to state any definite conclusions it is possible to make a few observations on the project, and on the likes and dislikes of the children together with their reactions to different films, for it is here, I think, that they approximate to ordinary children.

Some Results

In general, it may be said that the younger children appreciated the films to a greater extent than the older ones, some of whom expressed a dislike of them. Their reasons were usually somewhat vague although quite definite were absence of sound, lack of film stars, an objection to the halting attempts to the more backward ones to read the captions, and, in the case of some of the senior boys a desire to stay away if they were expected to write about the films afterwards.

The juniors, however, appeared to enjoy everything they saw both in school and on Friday evenings. Silence—in the film—was no drawback to them, for it allowed them to cheer and boo without losing the narrative. But they did demand action and plenty of it. Films containing animals or children were certain of a warm welcome—Grey Owl and his beavers were prime favourites both in school and on Fridays—while the appearance of Mickey Mouse, a Western or Chaplin raised a veritable roar of delight. In

fact, our shows were similar to any others for children except that occasionally there was an interruption when a child had a fit, in which event the required attention was given by nurse or teacher. Only if it became necessary to remove the patient for medical aid was the projector stopped.

The number of questions fired at the teacher during the showing of a film in school testifies to the interest shown and although many of the children are diffident of trying to express themselves in words, either oral or written, they certainly show no reluctance to overcoming this difficulty by drawing what they have seen. Like other children, ours are bad listeners and it may well be that a silent projector is no great disadvantage. Without being able to try the effect of sound it is impossible to say.

Enlarging Experience

There can be no doubt that film enlarges their experiences, which, owing to the handicap of epilepsy have been extremely limited, and this in its turn should tend to stimulate the imagination, but that film is superior in this respect to any other medium of expression there is as yet insufficient evidence. That this method of visual instruction will help, too, in memorisation, can only be determined by experimentation over a much longer period.

And what of the fits, and the effect, if any, of films on their incidence? It may be thought by some that the excitement caused by viewing films would tend to bring about an increase in the number of attacks. This, however, does not seem to be so, for our records show that during the time the cinema is used there is no advance in the number of fits. Indeed, in the case of several children who have very minor attacks, known here as "sensations"—attacks lasting 2 or 3 seconds—there

would appear to be a diminution in the number.

So far then, our experiment has shown that the younger children like the films and express themselves by drawing or modelling what they have seen, while a few have made efforts to improve their reading capabilities in order to master the captions on the screen. We have learned, also, to erect our apparatus well out of the range of the children and in this connection it has been deemed advisable, in view of the nature of epilepsy, to have on all occasions another teacher present in order to leave the projectionist unhampered.

Difficult Cases

We have now returned to Lingfield and hope to pick up the broken threads of our early efforts. What then, does the future hold? Can we look forward to the time when the juniors will carry forward their enthusiasm to the senior section? This is problematical for our children do not progress as in an ordinary school, and many of them may be withdrawn before being promoted. Their enthusiasm, too, may wane: all too often have we noticed how a thing enjoyed one day may be bitterly opposed on another, and we have actually noted instances where children have deliberately turned their backs to the screen because they resented leaving the work they were doing previous to being taken into the cinema. Or it may be that when film is used simply as an accessory of the classroom and not merely as a recreational activity the older children will discover an interest and lose their dislike. Further experiments will have to decide this. But, whatever is the result, if our efforts help to relieve a little, the heavy burden which these unfortunate children have to bear, then they will have proved well worth while.

Notes & News

London Film Institute Society

The London Film Institute Society departed from tradition this season by holding its shows on Monday evenings. This was made possible by the co-operation of the owners of the Academy Cinema, who kindly agreed to reserve their last house on Mondays once a month. Although the arrangement is imposing a heavy strain on the Society's finances, it is the only alternative on closing down altogether, as no other accommodation is available in London.

The most original of the programmes shown this season was one devoted to Dance and Ballet in Films. It gave a survey of the ways in which dance has been used in films; examples ranged from straightforward photographic records of classical Russian and Indian dances to Disney's fantastically macabre *Skeleton Dance* and cinematically conceived ballet scenes from modern films, illustrated by excerpts from *On Your Toes*, *Cover Girl*, and *The Gay Divorcee*. The success of this programme was rivalled only by that of Rene Clair's *Italian Straw Hat*, supported by Chaplin's *Cure* and *Easy Street*. Two of the films shown had never before been seen in this country: *Time in the Sun* (in a programme comprising the entire material shot by Eisenstein for his film *Que Viva Mexico*) and *The Strange Adventure of David Gray* by Carl Dreyer (in a German version called *Vampyr*), a haunting, nightmarish essay on the ancient vampire legend. Other programmes included Fritz Lang's "M" (in a programme of crime films), Victor Turin's *Turksib*, William Wellman's *Strange Incident*, Eisenstein's *Thunder over Mexico* and *Death Ray*, Basil Wright's *Song of Ceylon*.

Mr. Alberto Cavalcanti gave a lecture on "Forgotten Documentaries", illustrated by two G.P.O. films and the Marquis de Wavrin's strange account of his one-man expedition to the heart of South America, *Au Pays du Scalp*.

Manchester Film Institute Society

The Society has just concluded its programme of standard shows for the 1944-45 season. These included four French films, *Fin du Jour*, *Le Jour se Lève*, *Merlusse*, and *Roman d'un Tricheur*; one Russian film, *Baltic Deputy*, and one American, *All that Money Can Buy*. Other films shown included *Welcome to Britain*, *Song of Ceylon*, and *Rain*.

Membership has again increased slightly

and inspired the arrangement of additional activities. Among these are two series of 16 mm. programmes, one of which has been undertaken in conjunction with the British Council at the International Club and one at the Central Library Theatre in the lunch hour.

A Discussion Club which has been meeting after our standard shows has provided a welcome opportunity for the exchange of views on film matters. At the last meeting of the Club Mr. A. K. Lewis, of West Africa, gave an interesting address to members on "African Life as Portrayed in Moving Pictures".

Preparations for the provision of special shows for school children are virtually complete and much encouragement for this project has been forthcoming from the local education authority.

A sub-committee, appointed to examine the scope for special shows of scientific films and to consider the whole question of the interpretation of scientific problems by films has held its first meeting with good results.



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FILM PRODUCERS

Merseyside Film Institute Society

The Merseyside Society has continued its regular shows at the Philharmonic Hall and has shown the following films:

January: *The Heart of a Nation* (special performance for the benefit of the International Student Service).

February: *Baltic Deputy* and *Saludos Amigos*.

March: *Strange Incident* and *Circumstances Attenuantes*. (Mr. Oliver Bell was present on this occasion and spoke to the audience.)

April: *Fantasia* (repeated by request on Easter Monday) and *Adventures in Bokhara* on April 21st.

Le Jour se Lève will be shown in May and *An Italian Straw Hat* in June.

A programme of shorts on citizenship, including short addresses by Dr. Olaf Stapledon and Councillor Bagot, was presented at the March end-of-term show for technical and secondary school children.

In March the Society paid a visit to the Playhouse for the production of *Hamlet*, and took part afterwards in a discussion in the foyer led by Peter Glenville, the Old Vic producer.

Officers of the Society and members of the committee have spoken to various organisations and conferences on aspects of the film as an art, and illustrative programmes on 16 mm. have been arranged.

The Parish Church has begun a further series of 16 mm. lunch-hour shows arranged in conjunction with the Society. The series is in two parts: (1) *Jobs and Men*, and (2) *Science in the Modern World*. A further series on the United States and Canada is being planned with the help of the O.W.I. and the Canadian National Film Board.

Scottish Film Council

The Scottish Film Council is now preparing its plan of campaign for the post-war period. The Director, Mr. A. Russell Borland, has returned to his duties with the Council after a spell of service overseas. To permit of expansion the building at 2 Newton Place, Glasgow, in which the Council has its offices, has now been purchased by the British Film Institute.

Owing to the deterioration and withdrawal of stock, the past few months have shown a slight decrease in the output of the Scottish Central Film Library, but the Board of Trade has allocated some 300 reels of film stock per annum for replacement and this should suffice to maintain the Library's present output. In preparation for the post-war period several thousand pounds have been put into a film depreciation reserve fund which will enable the Library to be brought up-to-date and ex-

panded as soon as circumstances permit.

The work of the Council has been attracting increasing attention in other countries and recently there have been quite a number of visits from the educational film representatives of allied nations who have evinced great interest in the organisation and progress in Scotland.

At its meeting on 19th March, 1945, the Council came to the conclusion that the time was now ripe to lay the foundations of future development, and that a start should be made as soon as possible so that the end of the war would find them fully prepared. It was recognised that a considerable amount of research would require to be undertaken and that there was an immediate and pressing need for an efficient Information and Research Department of the Council. Steps are now being taken to create such a Department.

The Council's associated bodies are all active in their appropriate spheres. The Federation of Scottish Film Societies has completed its most successful wartime season with memberships as follows: Aberdeen, 575; Dundee, 1,000; Glasgow, 1,000; Edinburgh, 2,100. Representatives of the Federation attended meetings in London at which preliminary steps were taken for

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the setting up of a Federation of English and Welsh Film Societies.

The Scottish Educational Film Association has been preparing its post-war plans. A Committee under the convenership of Dr. D. M. McIntosh, Director of Education for Fife, has been set up to instigate research into visual aids. An experiment has been carried out in the testing of screen surfaces. The Film-Strip Committee in co-operation with the Scottish Education Department, is organising experiments into the use of film-strips with the aid of 40 film-strip projectors on loan from the U.S.A. The Scottish Educational Film Bulletin is being published regularly and is widely read.

The Film Committee of the Scottish Library Association has been active and is hopeful that the new Public Libraries Act, if adopted, will enable public libraries to finance and equip themselves with projection apparatus.

The Scottish Committee of the Scientific Film Association has now assumed formal control of the Association's activities in Scotland. The six Scottish Scientific Film Societies, Aberdeen, Ayr, Edinburgh, Falkirk, Glasgow and Prestwick are flourishing.

The Scottish Religious Film Society which was founded in November, 1943, for the purpose of co-ordinating all religious film activity formerly carried on by various isolated organisations and Church Committees, is making steady progress. In collaboration with the Iona Youth Trust, an experimental Lecture Course on the Theory and Practice of Cine-projection was begun on 15th February at Community House, Glasgow. 85 students enrolled in the course and these will be required to pass the examination set by the Society when their studies are completed. It is hoped in the immediate future to establish similar facilities in Edinburgh, Dundee and Aberdeen.

Belfast Film Institute Society

The concluding half of the current season's programme, with *Ils étaient neuf célibataires*, *Shors*, *La Femme du Boulanger*, *Battle of Russia*, *The Forgotten Village* and *Le Jour se Lève*, has seen a continued rise in the numbers of membership. A more suitable permanent home for showing films under less austere and spartan conditions would be of inestimable value in consolidating the position of the Society. The season of silent classic revivals—*Metro-polis*, *New Babylon*, *Italian Straw Hat*, *General Line*, shown concurrently with the main repertory programme has been received with interest, but has suffered somewhat from the physical conditions of time

and place imposed by the lack of a suitable hall for more "intimate" silent shows. There is undoubtedly a need in this part of the world for a well-designed and seated small hall with good cinema equipment and staging, for the use of organisations such as the Film Society. An arts centre, with club rooms, would fill a great need.

Belfast Film Institute Society has weathered the war years well, and in spite of the difficult supply of good films and the depletion of the Committee by the departure of experienced workers, looks forward to an encouraging future.

Billingham Film Society

The Billingham Film Society is reviving after an enforced inactivity of six seasons. One of the oldest of the film societies, it had its first performance in 1930, and during the nine seasons of its active existence, drew its audiences, up to 1,000 in number, from the surrounding Tees-side, Durham and North Yorkshire area. The Society has no fixed membership—you come, you pay and you come again if you like it.

But with the war the committee and "members" alike were widely dispersed or otherwise occupied, and so the funds went into war savings and it closed down. The time has now come to get going again, and next season the Society hopes to be in full swing. It will be in close touch with its colleagues in the Tees-side Guild of Arts, which has been so successful in developing music, drama, art and literature in this area.

The Billingham Film Society made efforts to keep in close touch with the opinions of its followers. Thus in 1939 *Carnet de Bal* was considered by an overwhelming majority to be the best film of that season, followed by *Gribouille*. At the other end of the list were *New Gulliver* and *Spanish Earth*. Shorts have always been popular and, excluding Disney which was an indispensable and regular item, the highest rated shorts were *Tchierva Hut*, *Monkey into Man* and *London Wakes Up*. There was a clearly expressed desire for more "current affairs" and "scientific" films. A most persistent demand came for a repetition of one of the Society's most successful efforts—repertory weeks of the best old English-speaking films.

Colwyn Bay

In its third season the Society has had a subscribing membership of over 700. In addition, guests from H.M. Forces, to the number of 150-200, have been admitted to each performance. A season of ten performances was planned, but it was again found possible to arrange an extra performance, consisting chiefly of documentary films.

The main films shown this season have been:—*Le Roman d'un Tricheur*, *The Childhood of Maxim Gorki*, *Le Jour se Lève*, *I Married a Witch*, *Cabin in the Sky*, *La Bete Humaine*, *The Forgotten Village*, *Heart of a Nation*, *Alice Adams*, *Winterset*.

The Society—no doubt in common with others—has had great difficulty in preparing its programmes this year, owing to the uncertain manner in which the law relating to extertainments duty has been applied. It is hoped that the newly formed Federation of film societies will succeed in removing these handicaps, as otherwise it will be difficult for the Society to carry on.

Leicester Film Society

The Leicester Film Society started in 1931 and ran until the outbreak of war in 1939 brought operations to an end. During those eight years the Society showed almost every non-commercial film of note, both short and long, sound and silent, and it also organised many series of lectures, and had important figures in the film world to address its meetings. In 1944 the surviving officers of the Society revived it and a successful season has resulted, seven full-length performances (each in duplicate) have been given and there have been two well-attended courses on film matters, one artistic, one technical. An important feature of the season has been that programmes have *not* been built up by a haphazard process of taking what was available at the last minute, instead the entire series was conceived as a whole, and the items were chosen and arranged to bring out all sorts of inter-relating and cross-connections.

By courtesy of the Principal, the Society meets on Saturday evening and Sunday afternoon in the hall of Vaughan College, in which the most modern sound-apparatus is soon to be installed to replace the temporary gear which has been in use. During the summer a limited number of 16 mm. historical shows will be given and the tenth season starts in September. The Film Secretary is Mr. J. R. Cottrill, the General Secretary Mr. C. S. Purnell, both may be written to at Vaughan College, Leicester.

Leicester Library Scheme

The season of film shows which has just finished at the Southfields Library, Leicester, has been the most successful yet held. Fourteen displays have been given, each programme being shown twice, i.e., on succeeding evenings. In all, over 6,000 people attended the shows, an average per evening of nearly two hundred.

The usual practice was followed in hav-

ing an appropriate speaker to accompany the showing of the films. Thus for example, for *Democracy* the speaker was Captain Charles Waterhouse, M.P.; *Problems of Youth* was dealt with by the Chief Probation Officer, and *America* by Mr. Ronald Tree, M.P.

The effect on reading has been considerable. Books on the subjects under discussion are displayed in the hall, and after the show are transferred to the Lending Library, where the display is maintained for a fortnight. The following figures are of interest:—

Coal: Five books displayed, eight issues.

Empire: Forty books displayed, forty-three issues.

America: Forty books displayed, thirty issues.

Youth: Thirty-five books displayed, twenty-five issues.

Amongst the most popular films were *Double Thread*, *The Grassy Shires*, *Desert Victory*, *Tyneside Story*, *Children of the City*, *The Town*, *New Zealand*, and *World of Plenty*. The last-named film was shown, in addition to the general audiences, to three special audiences from the secondary schools and the colleges, and in all was seen by nearly one thousand people.

London University Film Society

The London University Film Society was formed in October last year. It was felt that there was a need for such a society to show films of artistic and sociological importance as the majority of the colleges had returned to London.

One show was given before Christmas, when "*M*" and *The Lady Vanishes* were presented. Our first programme this year consisted of *La Bete Humaine* and a selection of early films. We then showed the early German film, *The Cabinet of Dr. Caligari*, together with the documentaries, *The City*, *The Harvest Shall Come*, and the earlier *The Smoke Menace*. We presented *The Ghost that never Returns*, a silent film made by Room in 1929; and *Soviet School Child*, in a Russian programme. *Song of Ceylon* was also shown in February, and the last programme consisted of *The Blue Angel* and *Power for the Highlands*. *The Blue Angel* is the most popular film the Society has shown, and few members have had the opportunity of seeing it before. It is hoped that more early sound films will be shown in the future, and members are asked to send suggestions for programmes to their college representative.

Next term we hope to show *Battleship Potemkin* and *Spanish Earth*, the documentary on the Spanish War made by Joris Ivens.

Edinburgh Film Guild

Edinburgh Film Guild concluded its season on March 18. This performance, the eleventh of the season, included *Steel*, a new British Council film in technicolor, describing in detail the different processes of steel-making; *Out of Chaos*, Jill Craigie's stimulating commentary on Britain's wartime art; and Steinbeck's Mexican documentary, *The Forgotten Village*. The season generally was considered one of the most successful since the Guild was founded in 1930.

Earlier in the season *Le Jour se Lève* was shown with a group of varied shorts including Paul Burnford's *Storm*, *The New Mine* (British Council), on the modern colliery at Comrie, Fife, and Dr. Massingham's light-hearted Anglo-American piece, *Some Like it Rough*. An all Dutch programme included Joris Ivens's *New Earth*, George Pal's *Tulips Shall Grow*, *The Dutch Tradition*, and a revival of *La Kermesse Héroïque*.

On February 4 a special programme on "Dance and Ballet in Films" was given. This incorporated some material from the London Film Institute Society's programme, and recalled an earlier programme on this theme arranged by the Guild in December, 1938. Problems encountered in mounting the programme underlined the desirability of editing a specially composed film on this subject, as was done for documentary in Cavalcanti's *Film and Reality*.

Baltic Deputy and *Adventures in Bokhara* were other feature films shown while shorts included *Our Country* in its original version, *Before the Raid*, Jiri Weiss's Scottish-Norwegian film, and the Mack Sennett compilation, *Happy Times and Jolly Moments*.

In view of the success of the week-night performances of the Capra series, "Why We Fight", shown with equivalent British documentaries, a further series of special programmes was arranged. The work of the National Film Board of Canada was illustrated in one programme. Another programme combined new Indian films with a revival of *Song of Ceylon*. Films of Australia, New Zealand, South Africa and other parts of the Empire were also shown in the series.

J. L. Beddington, Director of the Films Division of the Ministry of Information, was entertained to dinner in Edinburgh during his Scottish visit. Among those present were Sir Horace Hamilton, G.C.B., Sir Gilbert Archer, Mr. F. C. Mears, president of the Royal Scottish Academy, and Bailie John R. Poole. Norman Wilson proposed the toast of "Our Guests" from the chair.

Manchester and Salford Film Society

A notable feature of the season's activities has been the successful Film Forum meetings at the Y.M.C.A., which attracted the younger members in particular.

Discussions were opened by Roland South on "Films and Social Problems" and "The Season's Programme"; by Ellis Smith, M.P., on "The Freedom of the Screen", and by Reg Cordwell on "Survey of Cinema", "Films and Film Societies" and "Restrictive Regulations and Future Policy".

The meetings provided an opportunity for increased ciné-literature sales, displays of Film Society programmes and special articles, press cuttings, etc., bearing on the subjects discussed. The last film show on March 25th of *Der Spiegel* brought a large influx of support from the Free Austrian Movement. Among the films exhibited during the Spring Session were *People to People*, *My Universities*, *Hymn of the Nations*, *Hotel du Nord*, and *Valley of the Tennessee*.

A growing interest in Film Appreciation is indicated by increased requests for lectures and talks on various aspects of the cinema.

Norwich Film Club

The Norwich Film Club was started informally by a few enthusiasts in October, 1944, when 16 mm. copies of *La Femme du Boulanger* and *Mor Vran* were shown at the Y.M.C.A. Interest was sufficient for the committee to decide to give subsequent performances in a cinema, and, through the kind co-operation of V.E.H. Cinemas Ltd., *Amphitryon* 39, *Snow Water and Bone* and *Trouble* were shown at the Regal Cinema in November.

The second session included the following programmes presented at the Regal Cinema:—January: *The Rich Bride*, *What Ho! She Bumps*, *The Nose has it*. February: *All that Money Can Buy*, *Tell me if it Hurts*. March: *La Kermesse Heroïque*, *La Joie de Vivre*, *The People's Land*, *Brahms's Hungarian Dance*.

The programmes of the third session (which will be followed by a general meeting) are as follow:—April 22nd, *Un Carnet de Bal*, *Night Mail*. May 20th: *Remous*, *Song of Ceylon*. June 17th: *The Student of Prague*, *Death Ray*, *Play of the Waves*, *A Colour Box*.

The Secretary, 1 Henley Road, Norwich, will be pleased to receive applications for guest tickets from any members of other film societies who may happen to be in Norwich.

Tredeggar Film Society

For a number of years a body of people in our little town have been trying to create a Film Society. Now after discussion with the public authorities we have been able to make that dream a reality.

But we never dreamt that it would be possible in an industrial town of about 22,000 people to find 500 of them interested enough to become members of a Film Society. We set our membership ceiling at 500 and reached it by the time that we held our second monthly demonstration. We were fortunate to have the backing of the local Workmen's Institute Society, which owns its own cinema and put it at our disposal. We have given six shows there on the first Sunday night in the month, showing *Carnet de Bal*, *New Gulliver*, *Citizen Kane*, *Midsummer Night's Dream*, *Peter the Great*, and *La Kermesse Heroique*, with contrasting and instructional shorts.

We are handicapped in the holding of mid-week sessions because we cannot obtain a 16 mm. projector. We are hoping to rectify this defect during the summer, thereby keeping the membership interested until the next winter session starts.

The Missionary Bureau

For many years past practically all the Missionary Societies of Great Britain and Ireland have met together for consultation and discussion and, where possible, joint action. This work of co-operation, which has strengthened the hand of the individual Missionary Societies in their dealings abroad and in their contact with Government departments and other bodies in this country, and has yielded rich dividends in many ways, is centred in Edinburgh House, 2 Eaton Gate, S.W.1.

One of their most recent acts of co-operation has been to set up the Edinburgh House Bureau for Visual Aids for the purpose of co-ordinating the work of the Societies in the rapidly developing sphere of visual aids in missionary education and propaganda. The work of the Bureau at the outset has been largely concerned with 16-mm. cine film since it is in this sphere that most work of co-ordination and education is required.

It is not intended that the Bureau should provide its resources of information, advice, and education for the individual enquirer, but that it should assist the appropriate departments of the Societies in helping their own members.

In addition to its work in this country, the Bureau is vitally concerned with the corresponding use of visual aids overseas in the mission fields themselves.

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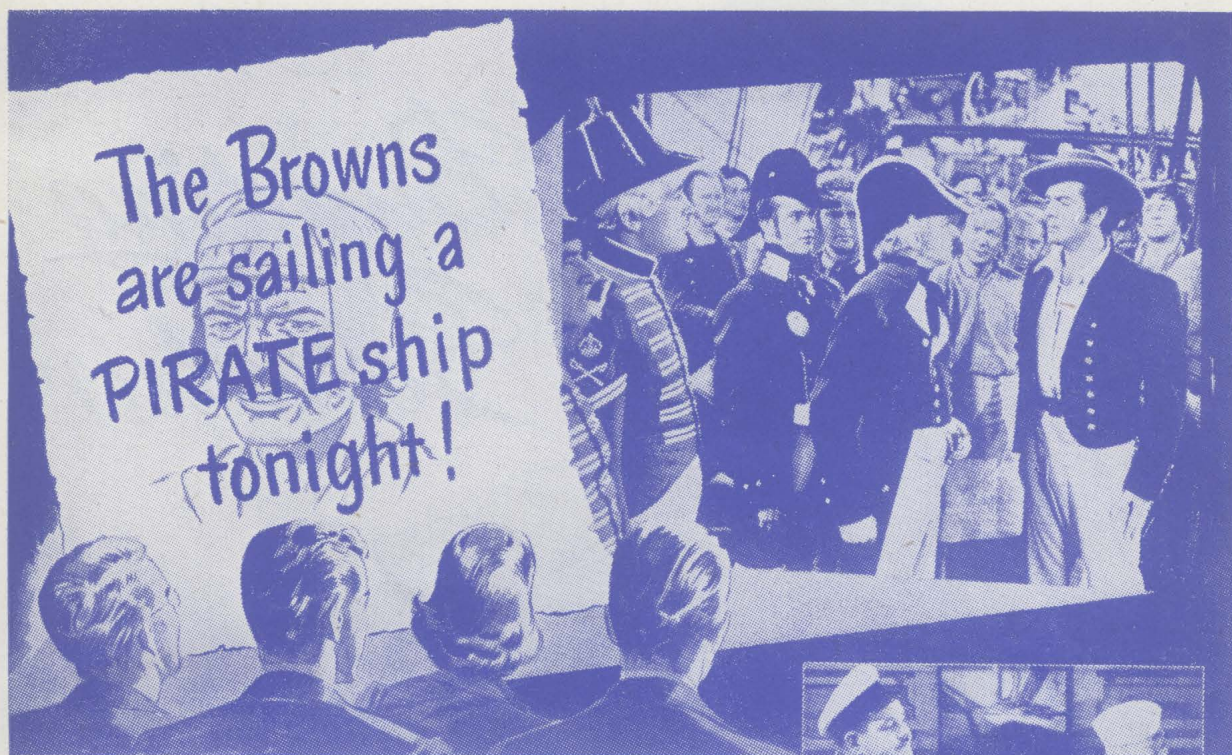


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The Education Act offers opportunities which will represent a great step forward in the education of future generations.

There is no doubt that the film is destined to play an important part.

Some years before the war Gaumont-British envisaged this development and planned accordingly. In fact a great number of schools throughout the country were using films as a regular feature in the curriculum.

The war has brought about an enormous expansion of the use of films for learning in many other spheres. The new knowledge thus gained is being applied to the post-war needs of Education, so that the children of to-day will be equal to the exacting demands of tomorrow.

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